















SCHUBERT

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MASTERPIECES OF MUSIC

# SCHUBERT

BY  
GEORGE · H · CLUTSAM



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## MUSIC

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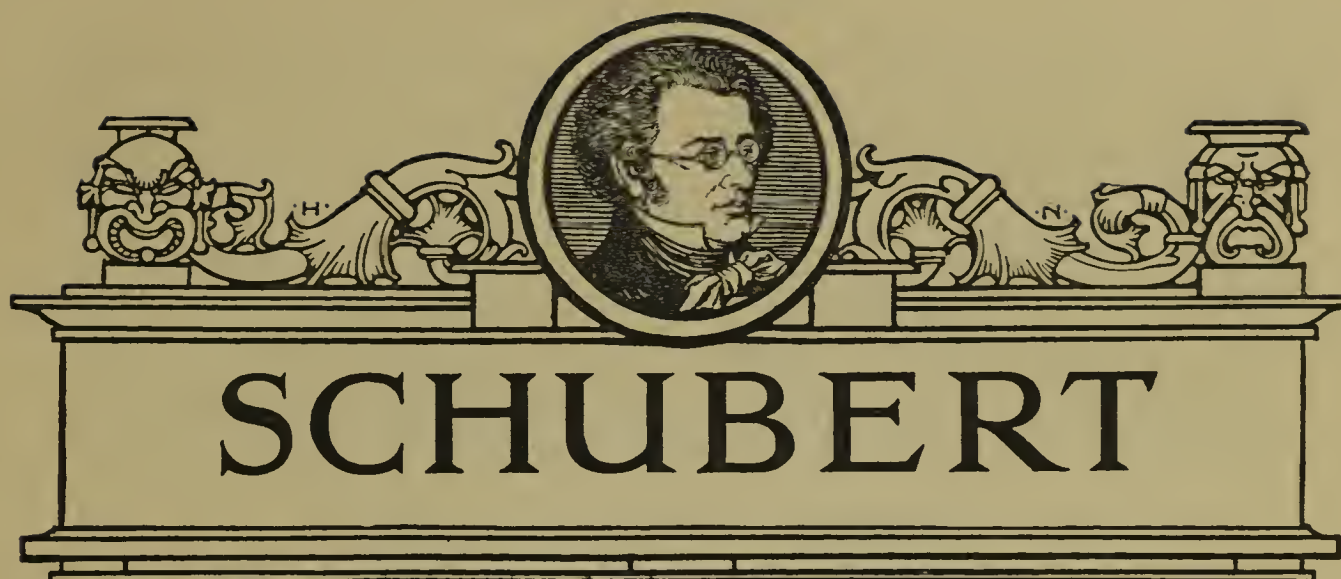
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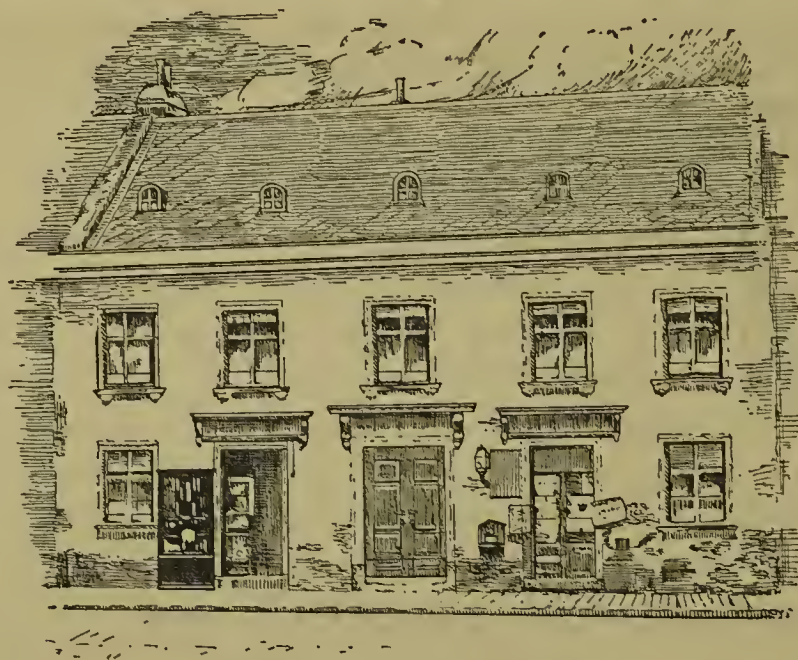






HERE is no more pathetic and touching career recorded in musical history than that of Franz Peter Schubert, and there are few composers whose works contain slighter trace of their personal history. The meagre conditions under which his brief life ran its course were, however, scarcely recognised by Schubert himself. In a sense he never attained manhood. The cares, responsibilities, intermittent joys and sorrows of his life were treated with a wayward, boyish light-heartedness that never revealed to those around him the necessity of affording him pecuniary assistance, or otherwise doing him helpful service. His timid, reticent nature did not permit him to ask for aid—it is extremely doubtful if he ever imagined it necessary—but he had little hesitation in pleading for others. He was awkward, almost to churlishness, in aristocratic art circles, where in those days, when adequate patronage played such an important part in an artist's career, a little worldly-wise consideration might have easily changed the whole tenor of his life. However, one must take Franz Schubert as he was, an undisciplined child of Nature living an unconseious dream in an enchanted world of art. He was born in the Nussdorfer Strasse, No. 54, in Lichtenthal, a suburb of Vienna, on January 31, 1797. He was the thirteenth, and third surviving son, of fourteen children by the first marriage of his father, who also had five other children by his second wife. His stepmother was of kindly disposition, and Franz spoke frequently in tender terms of her influence in promoting a happy family life. Naturally the early contented surroundings, poor and simple though they were, must have influenced his disposition and encouraged the inherent good-nature he so frequently displayed in later years. His father, a well-educated man and schoolmaster of the parish, and elder brothers, Ignaz and Ferdinand, were all eagerly interested in

music, and aided by a piano, the one household luxury, Franz was enabled to learn his notes and glean his first knowledge of the art he was ultimately destined to serve with his entire heart and soul. Nothing pleased the boy better than his occasional visits to a piano manufactory hard by his father's house, where, in company with a sympathetic carpenter's apprentice, he would spend hours amusing himself with the new instruments, finished and unfinished. His father, an amateur of the violin, also easily induced his son to learn a little about his own favourite instrument, and eventually the parish choir-master, Michael Holzer, undertook to instruct him in the rudiments of music. In his eleventh year, having a beautiful



SCHUBERT'S BIRTHPLACE IN VIENNA.

voice, he became a first soprano in the Lichtenthal choir. From this he was shortly after transferred to the Imperial Chapel choir-school. He sang his trial pieces with such an effect that he entirely won the hearts of his examiners, and he was immediately appointed to the position of 'Imperial chorister.' In an orchestra attached to this school the 'youngster in spectacles,' who had become a keen violinist, soon attracted the attention of its leader, a much older boy named Spaun. In an exchange of confidences Franz admitted to his friend that his ambition was to compose, and that only the difficulty in providing himself with music-paper prevented his writing at every spare moment. The good-natured Spaun willingly attended to this important matter. As the boys used to practise daily together the works of the recognised masters of the period, Haydn, Mozart, Cherubini, and lesser lights, his general knowledge of music was speedily developed.

On his occasional returns home he astonished his family with his acquire-



ments, and with his critical remarks, timidly ventured, when anything went wrong in the home music. From the age of thirteen, owing to the fortunate habit that the young composer always dated his manuscripts, it is possible to follow the progress of his work continuously until the last stage of his career. In 1810, then, he produced a series of pianoforte variations occupying some thirty-two pages of close writing, and a long song, 'Hagars Klage,' with a dozen distinct movements. A year later came his first orchestral venture, an overture in D, with string quartets, and various pianoforte works. One idea with Franz brought forth another, and before he could bring himself to complete a work, he filled a considerable quantity of music-paper. He was only happy when he composed. The year 1813 brought to light the first symphony, with many other works, principally for strings; but the following year he launched into the domain of song, and his first masterpiece in that direction, the wonderful setting of Goethe's 'Gretchen am Spinnrade' saw the light. In the two following years he was extraordinarily prolific, his busy pen producing some three hundred songs, many of wonderful quality, including 'Meeresstille,' 'Mignon's Gesang,' 'Erlkönig,' 'Rastlose Liebe,' 'Des Mädchens Klage,' 'Der Wanderer,' 'Alinde,' and 'An Schwager Kronos,' along with innumerable other works, including cantatas, string quartets, and his third and fourth symphonies. His facility was amazing. A glance through a volume of poems was sufficient to set his imagination vividly working, and a sheaf of songs would be the result of a day or two's application. No sooner was he out of bed than his pen was on paper. In after-years, when some of the songs of this creative period were sung to him, he had not the slightest recollection of them, and indulged in critical and rather satirical remarks on the capability of their composer, enjoying the joke immensely when the matter was explained. Previously to his leaving the Imperial choir-school a scholarship was assured him at the instigation of the Emperor, who took an unusual interest in the progress of the students, but as there was a proviso in the offer that a general study of diverse subjects was necessary to admit of his passing the examination, he declined it and returned home, preferring and fully determined to devote himself to his beloved music. Anton Salieri, the Court 'Kapellmeister,' had interested himself in the lad, and had given him daily lessons for some time. Later on he insisted on claiming Schubert as a pupil. Schubert was actually only the pupil of his own fine instinct. His early teachers—with Salieri must be included Ruzicka, (the thorough-bass master at the 'Convict'), Holzer, and Eybler—were so carried away by his spontaneity, fertility, and unquestionable originality, that they failed to see the boy really required a thorough grounding in the technique of his art. On the other hand this remissness may have been a blessing in disguise, although the composer in his last years felt, quite unnecessarily, that he was





famous, with his fine baritone voice and distinguished style, were the 'Erlkönig' and the 'Wanderer.' With the songs he also introduced the composer to the aristocratic circles of Vienna, taking him always to play the accompaniments.

Financially Schubert was in great straits, and if it had not been for the assistance of his faithful friends, Von Schober, Spaun (his old 'leader' at the 'Convict'), and Vogl himself, his position would have been very serious. Unwilling to be a burden to his companions he applied for a government post in a school of music established at Laibach, near Trieste. The salary was slender enough, some twenty



SCHUBERT AT THE PIANO  
(FROM A PAINTING BY MAX HARRACH).

pounds a year, but still it was a great disappointment to Schubert when he found the position had been obtained by a very indifferent musician, one Jacob Schauffl, on the recommendation of Salieri. This transaction does not speak much for the judgment of the pedant who afterwards claimed the young genius as his pupil, but it was undoubtedly a fortunate one for the world of music. However, in the summer of 1813 he was strongly recommended to the notice of the Esterhazy family, and accepted the Count's offer to superintend the musical studies of his two daughters at the remuneration of two guldens a lesson, and the advantage, such as it was, of 'living in.' Schubert was greatly distressed at cutting the bonds of many congenial friendships, but there was nothing better to do. The Esterhazy country seat was situated at Zelész, in Hungary, and as the surrounding scenery was exception-

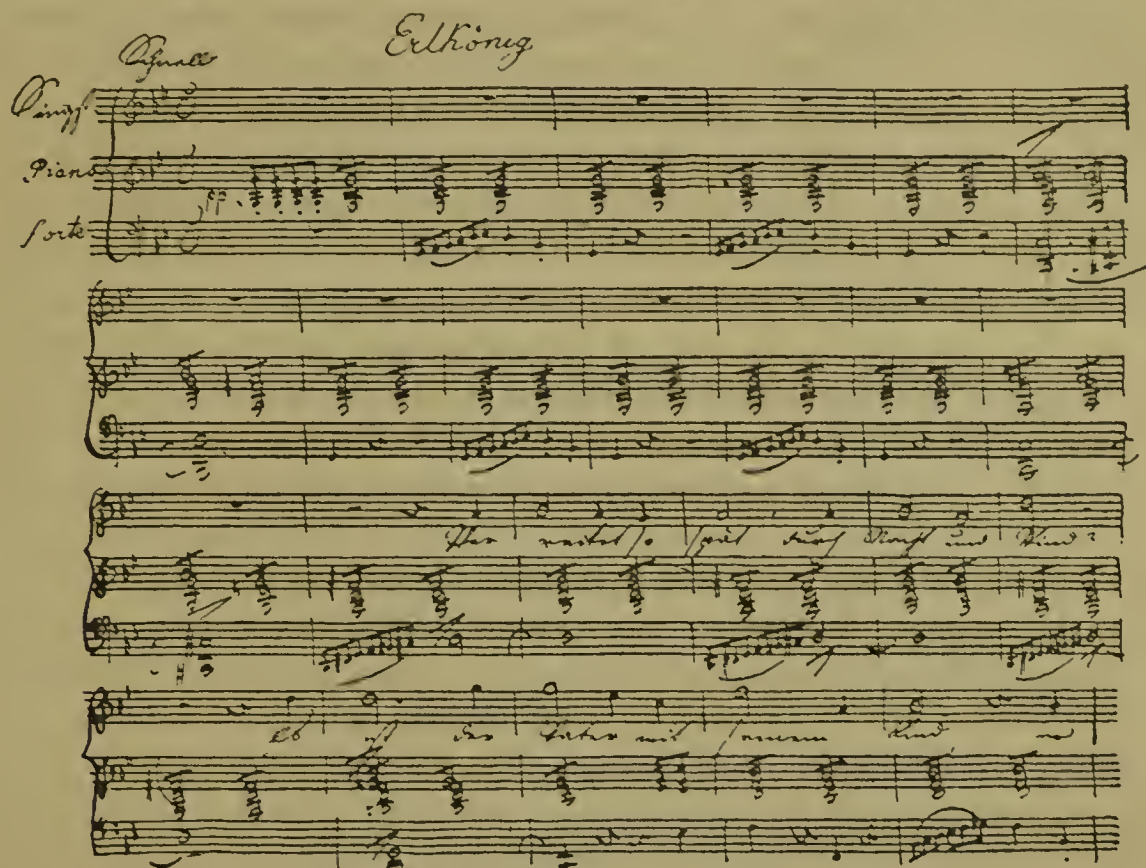


ally beautiful, and Schubert's circumstances free from trivial worry, it is rather surprising to notice that his output of compositions, so prolific the two preceding years, should now be limited to fourteen songs and a weak 'Mass.' He must have had some affection for this latter, as he completed it by the addition of a 'Benedictus' one month prior to his death.

Curiously enough, in a general letter to his friends from Zelésh, he states that he is 'composing like a god.' In another letter, dated seven weeks later, it is rather evident that he is not so happy as he would seem to be.

In any case Schubert was delighted at the early prospect of his return to Vienna, which occurred shortly after the letters from which the above extracts are taken were written. He probably continued giving lessons to the Esterhazys, but occupied rooms with his old friend Mayrhofer in the Wepplinger Strasse. The return of Schober's brother alone severed the Schober-Schubert housekeeping partnership. Franz now settled himself down to steady work at composition. It is said that he never removed his spectacles when he went to sleep at night, so that he might be ready for immediate work on awakening. He generally relaxed his concentration on his beloved music about two o'clock in the afternoon—midday meal time. After this he visited his friends, went for walks into the country, or made music with congenial companions. He was not averse to the jollities of beer-gardens, and cheerfully spent many hours of an evening in a favourite tavern. Among his friends he had many nicknames. At the 'Convict' as a boy he was the 'Miller,' later on the 'Tyrant,' then his persistent query on the introduction of strangers to his intimate circle, 'Kann er was?' (Can he do anything?), dubbed him 'Kanevas.' He was also rather vulgarly known as 'Schwammerl,' and, by a few refined associates, as 'Bertl.' In the summer of 1819 Vogl, now a strong admirer of the young composer, introduced Schubert to his family circle at Steyr, in Upper Austria, after a combined walking and concert tour, of which it is scarcely necessary to relate that all the expenses were borne by the singer. The hospitality of these friends brought out all the boisterousness and joviality of Schubert's nature. All sorts of artistic jokes were accomplished. He was quartered with a Dr. Schellmann, who had five daughters, and in the same house was another official with three. These ladies he referred to as the 'eight Schellmann girls,' and they afforded him constant and merry entertainment. He sang to them, made music on combs, and a remarkable performance of the 'Erlkönig' has been recorded. 'Pepi,' the daughter of Vogl's host, could both sing and play, and the drama of Goethe's poem was humorously intensified by her impersonation of the frightened 'child,' with Vogl as the 'father,' and Schubert himself in the character of the 'Demon King.' It was on this tour Schubert composed his famous quintet for strings and piano, introducing, at the

instigation of Herr Paumgartner, an amateur 'cellist and townsman of Steyr, the lovely melody of 'Die Forelle' for the slow movement. It was also the happiest period of his life. On his return to Vienna he set to music a farce by Hofmann entitled *Die Zwillingbrüder*. The management of the Kärnthnerthor Theatre commissioned this work through Vogl, who was indefatigable in his attempt to get the young composer a hearing. It was produced on June 14, 1820, and met with some success, although it cannot be said that the critics were favourably impressed. It



MANUSCRIPT OF FIRST SKETCH OF 'ERLKÖNIG.'

received six performances, and was then withdrawn. Schubert set himself, not a bit disheartened, immediately to the completion of another opera by the same librettist. This was entitled *Die Zauberharfe*, and was a complete failure, doubtless owing to the stupidity of the book. The greater part of the score has vanished, like so many of the early Schubert manuscripts, but the overture, now known as the 'Rosamunde,' is, as we know, a delightful work somewhat in the Italian style. It is difficult to reconcile the failure of this opera with the discrimination of the critics, if the balance of the work was equally good. Schubert himself reckoned the music as being one of his most successful achievements. With the prosperity of Rossini calling for emulation, it is not difficult to understand that Schubert was not to be deterred by these preliminary failures.



In 1820 he went to work at still another opera, *Sakuntala*, libretto by Neumann, but after completing a couple of acts evidently came to the conclusion that a weak 'book' was again destined to fail him. This year, in other directions however, was a momentous one for Schubert, as, by the persistence of his faithful friends, the 'Erlkönig' was published by subscription. This was the first time the composer had been privileged to see his work in the full dignity of print. The Diabellis, then the principal publishers of Vienna, were so satisfied with the result that after a trial of a small series of songs, Op. 1 to 7, twenty in number (including the fine 'Rastlose Liebe,' 'Wanderer's Nachtlied,' 'Am Grabe Anselmos,' and 'Der Tod und das Mädchen'), published under guarantee of Schubert's friends, they issued Op. 8 and other works later on at their own risk. These were evidently successful, but the composer's gains from the transaction do not appear to have been brilliant. However, he achieved fame, and that, after all, is something. During a visit of a friend of Schober's the subject of a romantic opera was conceived and carried to completion, the libretto being the work of Franz's constant and devoted companion. This was the *Alfonso and Estrella*, but it was only produced by Liszt, at Weimar, twenty-six years after its composer's death. Beethoven was now at the height of his fame in Vienna, and Schubert became one of his most ardent admirers, but on account of the latter's innate modesty and reticence, it seems questionable if they ever met, excepting under the circumstances hereafter mentioned. It is said that on his deathbed Beethoven had a volume of Schubert's songs placed in his hands, and expressing his utmost admiration for the work, remarked: 'Undoubtedly Schubert possesses the divine spark. He will yet make a noise in the world.' The event of the year 1822 was the composition of the 'Unfinished Symphony,' another work he never heard played. The score lay hidden away until 1865, when it was played for the first time by the Vienna Gesellschaft. Two years later it was heard in London at the Crystal Palace under the direction of Augustus Manns, who did so much to make Schubert known to the English musical public. In 1823, although the principal Viennese theatres (both under the direction of the famous Domenico Barbaja, who was busily and profitably engaged in the exploitation of Rossini and Weber) were closed doors to him, Schubert's thoughts were still directed towards the stage, and the operetta *Die Verschworene* (or *Der Häusliche Krieg*) and the three-act opera *Fierabras*, libretto by Kupelweiser, were rapidly written. *Fierabras* was actually commissioned by Barbaja, who probably never intended to produce it, for he returned the score to Schubert a year later. The year 1823 also saw the birth of the most beautiful cycle of songs ever conceived and executed, a work alone sufficient to give everlasting fame to any composer. It is scarcely necessary to state that this was the set of twenty songs known as 'Die Schöne Müllerin.' Here was the greatest

expression of the art of the greatest song-writer of all time. No pen but Schubert's could have portrayed with such simplicity and vividness the romantic story told with true German sentiment in the picturesque verse of the poet Müller. The joy with which the young wanderer follows the course of the brook to which he entrusts his destiny; his arrival; the scenes at the mill; the romance of the little love-drama; his complaints, his jealousy, his despair, all confided to the rivulet; and the moment when its waters sing a lullaby to the poor soul that has sought rest in its depths, have been irresistibly pictured in unexcelled music. It was in this year that Schubert's health began to fail him, and he was compelled to spend the summer months in hospital, and in 1824 he showed the first symptoms of despondency. On the return of the manuscript of *Fierabras* from Barbaja he wrote to the author's brother, Kupelweiser, a painter, a letter that fully indicates his state of mind and health. 'Imagine a man whose health can never be restored, whose most brilliant hopes have resulted in nothing, to whom all proffered love and friendship is nought but anguish, whose enthusiasm for the beautiful threatens to vanish altogether, and ask yourself if such a condition does not picture a dejected and unhappy man.



CARICATURE OF SCHUBERT BY MAJORY.

'Meine Ruh ist hin, mein Herz ist schwer  
Ich finde sie nimmer und nimmer mehr.

(My rest is gone, my heart is sore,  
I will find it never, never more.)

I repeat these lines now every day. Each night I go to sleep, and hope I may never awake, but every morning opens the wounds of yesterday.' However, a summer spent with the Esterhazys at Zelész did something to restore his natural buoyancy of spirits. It was about this time he fell in love with his pupil, Caroline Esterhazy, who was then about seventeen years of age. His devotion to her was more ideal than real, but the unrequited affection was a comfort to him to the end of his life. One can perfectly understand that his retiring disposition could never muster up courage to even hint at love to one who was socially so much above him, and consequently his pupil's feelings in the matter are not known. It is related that Caroline reproachfully asked Franz one day why he never dedicated one of his works to her. 'Why should I,' he replied, 'when everything I ever did is dedicated to you?' One work, however, the *Fantasia in F minor for pianoforte*, Op. 103, is inscribed



with her name, but was not published until after the composer's death. In 1825 he arranged a long tour for the summer with his friend Vogl. Schubert became happy and cheerful again. He renewed his acquaintance with his old friends at Steyr, and visited many towns in Upper Austria. The gentry of the country were all eager to receive and welcome him, and he won the hearts of every one with whom he became associated. His many letters during this tour showed how keen was his enjoyment of the beauties of nature.

During this period the missing 'Gastein' Symphony, to be counted as No. 9, was written by Schubert. No traces of this work have ever been discovered, but



THE STATE THEATRE IN GRAZ AS SCHUBERT KNEW IT  
(FROM AN OLD ENGRAVING).

Bauernfeld, who is mentioned later on in these pages, in his reminiscences of the composer, definitely states its existence, and that it was an especial favourite of Schubert. There is little likelihood of its ever turning up.

As his friend Vogl had to visit Italy, Franz returned light of heart and lighter in pocket to Vienna. He published many works during this year, of which the majority were pianoforte sonatas: if he had been a little more practical in business matters he might have reaped financially the benefit of his undoubted success, but when we think that several of the songs from the 'Winterreise' were sold for such a sum as tenpence apiece, we can understand that he occasionally wanted eightpence for a meal!

To make matters worse he joined forces with two poor students, Schwindt and Bauernfeld, in the matter of sharing in common the expenses of lodging and living. This was disastrous to Schubert, on whom fell the responsibility of providing for all three. In 1826, however, he had one more chance of relieving himself of his



pecuniary troubles. The conductor of the Kärnthnerthor Theatre having accepted an appointment at Hamburg, an opportunity arose for Schubert's friends to show their goodwill. He had already attracted the favourable notice of the management, and Vogl worked like a Trojan to secure him the position. The decision was to lie in the success of some operatic scenes that he was to write for the occasion.

The soprano, Fräulein Schechner, then beyond the prime of her career, complained to Schubert during rehearsal of some difficulties in the vocal part and of the heaviness of the accompaniment, wanting them altered, a proposal the composer declined to consider. His friends did their utmost to induce him to make the necessary modifications, but he was obstinate. At the last rehearsal the soprano still struggled with her difficulties, and finally sank exhausted in a chair on the stage. The manager then formally requested him to alter his score, but he closed up his manuscript, and saying 'I will alter nothing,' walked out of the theatre. Needless to say he did not get the desired appointment. However, during this year his compositions were being rapidly published, and as he also received a purse containing a hundred gulden, with an accompanying address, from the Gesellschaft der Musikfreunde in recognition of his services to music, it is possible that he was better off than usual. As a return for the kindness of this society he presented them later on with the completed score of the magnificent Symphony in C. Publishers also approached him with commissions, but Schubert was evidently not satisfied with the terms offered. Breitkopf and Härtel, for instance, proposed giving him free copies of his own works as remuneration, little dreaming that some seventy years later their successors were destined to issue a monumental and complete edition of every scrap of music by Schubert that could be laid hands on. At this time the immortal Beethoven lay on his deathbed, and the story goes that Schubert, in company with a couple of friends, visited him, and for the first time met the master he so idolised, although the dying man made signs with his hand that he did not recognise his visitors. Schubert was affected to tears. At Beethoven's funeral he was one of the thirty-eight torch-bearers that followed the great master to his last resting-place. After the ceremony of interment, in the company of two friends, Franz Lachner and Randhartinger, Schubert suggested that they should drink a bottle of wine on the way back. They filled their glasses and drank first to the memory of the dead genius, and then a last glass to the first one of the company that should follow him. Schubert drank to his own destiny! There is little to record of the years 1826-27. His faithful friend Schober shared rooms with him in a tavern, and his interest in composition somewhat slackened, the most important works completed being the Pianoforte Trios Op. 99 and Op. 100. Of this latter work Schumann wrote: 'Some ten years since, a Trio of Schubert's, like an angry meteor,

blazed forth and outshone everything in the musical atmosphere of the time.' This wonderful work, offered to Schott for publication, was refused, but another firm, Probst, ventured to pay twenty florins sixty kreuzers, that is seventeen shillings and sixpence, with which noble sum Schubert appears to have been content. Mayrhofer mentions that in his last years he always asked the most modest of sums from the publishers, and they generally found them exorbitant. Schott, for instance, in



SCHUBERT AND TWO OF HIS FRIENDS, HÜTTENBRENNER  
AND JENGER.

purchasing the Quintet (Op. 114) objected to pay sixty florins for the work, but enclosed him half, *i.e.* twenty-five shillings! At the dawn of the last year of his career his pen again flowed freely, and his powers were at their highest point despite his failing health. In March he not only completed his Oratorio 'Miriam,' but commenced his colossal Symphony in C major, a work worthy to rank with the greatest in the form, and only to

be rivalled by the 'Unfinished' as the supremest expression of the composer's genius. The magnificent String Quintet (with two 'celli) was also completed at this period, with three piano sonatas and other works for the instrument, the glorious set of 'lieder' truly entitled 'Schwanengesang,' and several detached songs and compositions. In November Schubert took to his bed. The last music he heard was, strangely enough, his brother Ferdinand's 'Requiem Mass' for chorus and orchestra, and his last project was an arrangement to take lessons in counterpoint from Sechter, the famous theorist, so little did he understand the revelations of his own genius. Schubert and text-books! During the early part of the year he had suffered from attacks of giddiness, but not of such moment, as he thought, that it would be necessary to take particular care of himself. As it happened, the attacks grew more frequent, and at last, when the doctor was called in, it was too late. Typhus fever had developed, and on the 18th of November he was delirious, scarcely recognising the friends who were with him. The name of Beethoven was constantly on his lips, showing in his dying moments how strongly the influence of the great master was upon him. On Wednesday, November 19, 1828, he passed quietly away. The grief of his father was intense, and his brother Ferdinand was with him to the last, doing everything that was humanly possible to relieve and comfort the last hours of the simplest and kindest spirit that ever



breathed. He was buried, at his own wish, close to the grave of Beethoven, on the Friday following his death, in presence of a large number of friends and sympathisers, with the faithful Schober, who went hand in hand with him through life, as chief mourner. A few friends subscribed a considerable amount, and with the proceeds, in addition, of some concerts given for that object, a memorial was erected on his grave bearing the following inscription :

THE TONE-ART HAS ENTOMBED HERE A RICH TREASURE

BUT YET MUCH FAIRER HOPES.

FRANZ SCHUBERT LIES HERE.

BORN JAN. 31, 1797 :

DIED NOV. 19, 1828.

31 YEARS OLD.

Schubert was a natural composer ; in a sense almost irresponsible for the music that welled from his pen, as a spring wells from mother earth. In his youth he was certainly under the influence of the music he made with his boy associates at the 'Convict' and in his home circle, but he never reflected in his early compositions the spirit of those masters he was most familiar with. He knew his Mozart and Haydn, and probably something about the first two symphonies of Beethoven. He was even more familiar with the compositions of contemporaries such as Boieldieu, Spontini, Cherubini, Méhul, Romberg, and lesser lights whose names have only obtained a questionable type of permanence by their inclusion in musical dictionaries. He was indefatigable in his work at composition. His speed was amazing, nearly everything was written 'off-hand,' and he seldom corrected or amended. Here is a letter he wrote to Josef Hüttenbrenner in his twenty-first year :—'DEAREST FRIEND,—I am delighted to hear that the songs please you. As a witness of my friendship I send you another [this was 'Die Forelle'] which I wrote at midnight for Anselm. But what a calamity ! Instead of the box of blotting-sand, I used the ink-bottle. I hope to become better acquainted with you over a bowl of punch at Vienna. *Vale.*' But he was not always satisfied with the results of hasty settings of poems. There

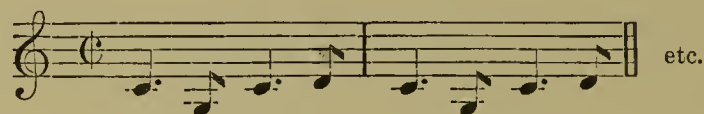


CARICATURE DRAWING OF SCHUBERT  
BY MORITZ VON SCHWIND

are, for instance, four settings of the 'Erlkönig' and six of Goethe's 'Sehnsucht.' He also modified the first subject of the great C major Symphony—



becoming the well-known



and revised his string quartet in D minor, but it was quite outside of his temperamental province to indulge in Beethoven's elaborate methods and vigilant processes of alteration. His temper was easily ruffled when his great contemporary was being foisted on him by his friends as a model of care he would do well to follow. Shortly after Beethoven's death he asked Schindler to show him the manuscript score of *Fidelio*. He studied it a long time at the piano, comparing the passages as they had been with what they were, and petulantly complained that he could not see any reason for any single alteration, that the first thoughts were just as good as the last, and that for himself he had no time for the drudgery of making futile corrections. It is a curious fact that in the works of the great masters those written for some especial occasion invariably prove to be the least inspired. There is an atmosphere of manufacture over them all. With Schubert, however, a *pièce d'occasion* generally resulted in a complete success. He was not influenced by any adventitious circumstance of production. Whether he scribbled in black chalk on coarse wrapping-paper for want of better material, or ruled his music lines on a bill-of-fare in a beer-garden, or sat in his modest room with all requisites comfortably at hand, he wrote the thing that was of entire beauty to his own taste for those particular moments. It is this quality, with the fact that his study of music as an artifice was of the most ingenuous kind, that makes it very difficult to divide his brief life into regularly progressive or recognisable periods of composition. There is a constant overlapping, more particularly in the wonderful array of songs. The 'Gretchen am Spinnrade' of 1814, for instance, is worthy of 1828. So are many of that extraordinarily prolific year 1815, when the composer was eighteen years of age, and turned his 'lieder' out at the average rate of three a week, occupying his spare time with a symphony (No. 3), four piano sonatas and various other pieces, a string quartet, an opera (*Adrast*), a couple of operettas, three 'Singspiels,' a Mass, a 'Stabat Mater,' other choral work, and a cantata for his father's birthday! Not only that, but he established a form of art song that was absolutely original, and that obtains to the present day.

It is not possible to find in the works of Zumsteeg, Zelter, Reichardt, or others of the popular contemporary song and ballad writers, anything approaching the finished design, the lyrical expression, and the dramatic sense as applied to music by Schubert. Mozart himself, with his music even in its simplest expression inevitably aristocratic, could not insinuate into his song the indisputably natural flow of melody, the artlessness, the musical candour, the unreserved aspect of self, that was not only an attribute, but the essential of Schubert's genius. It is scarcely within the scope of these pages to deal with technical matters, but a brief glance at



SCHUBERT'S MONUMENT IN VIENNA.

some of the characteristics that mark Schubert's style might prove of interest to those who are concerned principally with what music is, rather than what it is made of.

The first, as it was one of the earliest, of the characteristics that mark Schubert's extraordinary originality is his appreciation of unusual harmonies as a factor of dramatic expression. He had an instinctive control of discord, and uncommon and unauthorised modulation, that, even as a boy of fourteen, placed him decades ahead of all his contemporaries save Beethoven, whose bent however was mainly concerned with the development of music in entirely other directions. Formally, in his songs Schubert more often than not clung steadfastly to the traditions of the 'Volkslied,' but he took curious liberties with its essentials. His delight in translating a minor melody into its relative major was evinced in many of his



earliest efforts of composition. In 1813 the song 'Thekla,' with its simple tune written within the limitations of four notes,

'Thekla' (Eine Geister-stimme) 1815.

Wo ich sei, und wo mich hin-ge - wen - det,

Hab' ich nicht be - schlossen und ge - end - et,

and the 'Morgenlied' (two melodies, alternately major and minor) are excellent examples of this predilection, afterwards put to such expressive triumphs as are attained in the first song of the 'Winterreise,' 'Gute Nacht,' and 'Heiss mich nicht reden.'

'Gute Nacht' (1827).

Fremd bin ich ein ge - zog - en, fremd zieh' ich wie - der aus, der etc.

Will dich im Traum nicht stören, wär Schad' um deine Ruh, Sollst.

*pp*

etc.

‘Heiss mich nicht reden’ (1821).

Heiss mich nicht reden, heiss mich schweigen.

*pp*

etc.

Ein Je - der sucht im Arm des Freundes Ruh', dort.

*pp*

etc.

When it is recollected how, at the period, cadences were formed on ecclesiastical suggestion, the close to the song ‘Wer nie sein Brod mit Thränen’ (1816) must have caused considerable astonishment to Schubert’s friends and fellow-students.

*ff p* *pp* *ff p*



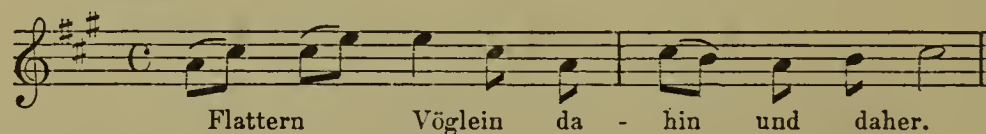
Later on, an innovation, leaving a resolution in the air, as it were, is to be found in the conclusion of the powerful song 'Die Stadt.'

'Die Stadt' (1827).



In the 'Morgenlied,' already mentioned, is to be found a type of melodic elaboration that is definably Schubertian, *i.e.* the subdivision of some essential chord into flowing groups, with an assistant repetition of a constituent note that renders it peculiarly and effectively vocal.

'Morgenlied.'



The following examples will further exemplify the characteristic :

'Raste, Krieger' (1825).

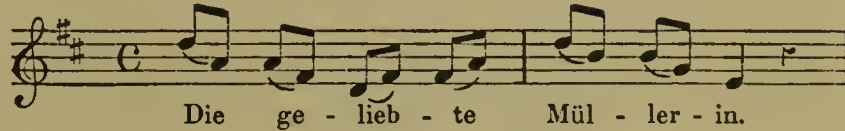


and also during the same song :



In the 'Müllerlieder,' amongst other passages of a similar type, will be found the following :

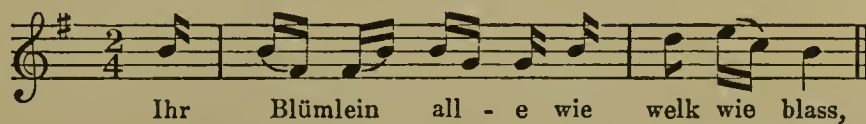
'Mein.'



'Pause.'

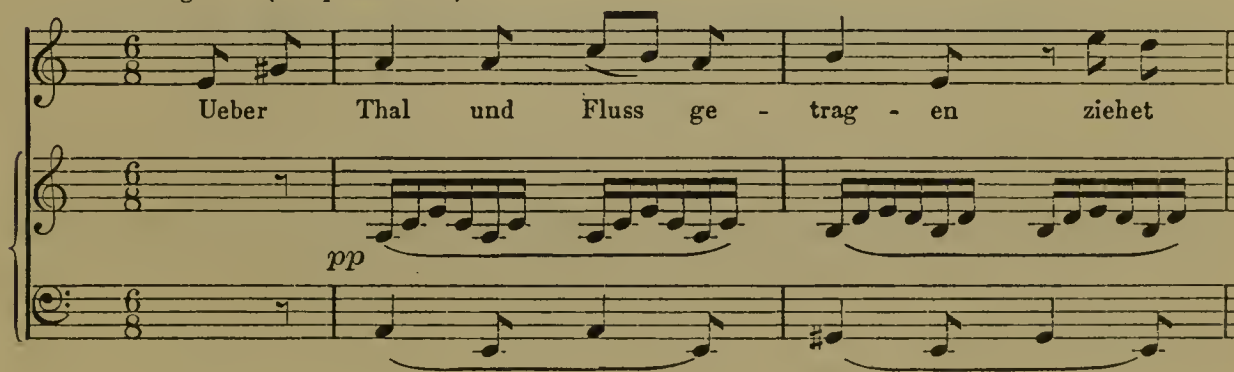


'Trock'ne Blumen.'



[ Song after song he repeats his final phrase in the form of a codetta, sometimes after a false close in his harmony, sometimes without any attempt of variation ; and simple as his melodies occasionally are, they are supported by significant effective accompaniments that invariably raise their quiet intimacy to a fascinating distinction. A prolific composer like Schubert, who frequently could not remember or recall certain songs that he had dashed off at some odd moment, might reasonably be quite expected to frequently repeat himself, but it is not at all easy to discover definite instances. One, however, can imagine that the strains of 'An Mignon,'

'An Mignon' (composed 1815).



composed in 1815, were hovering in the composer's mind when, eight years later, he penned the delightful 'Am Feierabend' in the Müller cycle.

'Am Feierabend' (Müllercyclus, composed 1823).

Hätt' ich tausend Arme zu rühren, Könnt' ich

And the beautiful andante movement from the String Quartet, Op. 29 (1824),

etc.

obviously conjured up the theme of the Pianoforte Impromptu composed in 1827 :

etc.

He frequently incorporated the melody of one of his songs in an instrumental work — 'Die Forelle,' for instance, was used in the slow movement of the Pianoforte Quintet, Op. 114, and 'Der Wanderer' forms part of the well-known Fantasia in C major (Op. 15).

It is interesting also to notice how the imagery of certain rhythms as fitting illustrations of a particular dramatic atmosphere were retained in his mind for use on diverse occasions. Take the songs 'Suleika,' for instance, written in 1821,



'Suleika' (composed 1821).

*pp*  
*sempre legato.*

and 'Der Zwerg,' written in 1823,

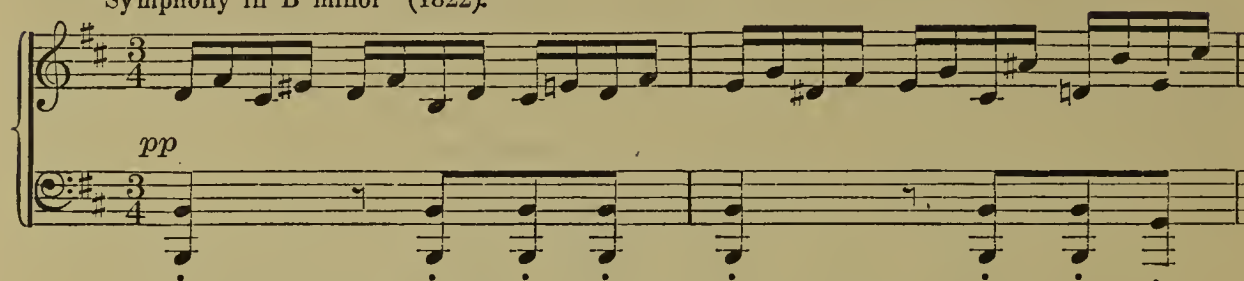
'Der Zwerg' (1823).

*p*

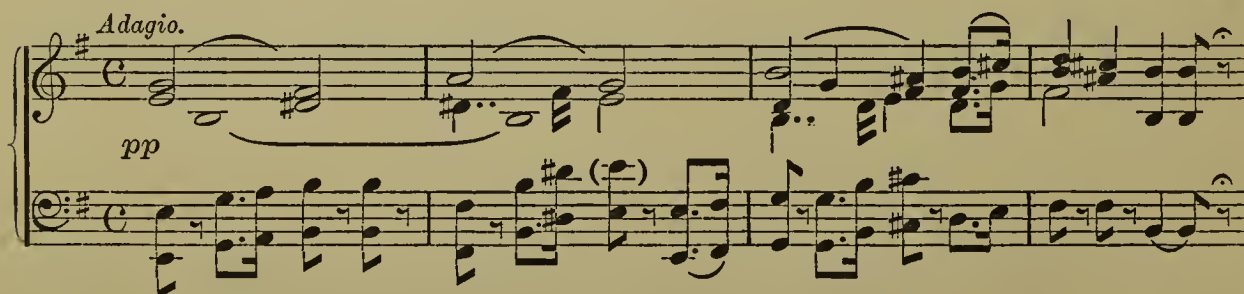
and compare their well-defined rhythmical insistence and their restless fantastic

movement with the wonderful opening of the 'Unfinished Symphony,' which was composed in the intermediate year 1822 :

'Symphony in B minor' (1822).

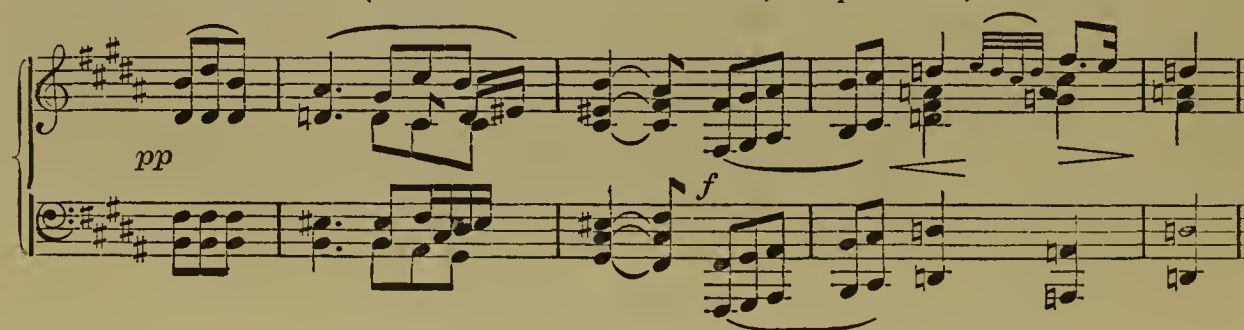


The influence of other masters on Schubert is practically unascertainable. It has been pointed out that Handel left his mark in the splendid cantata 'Miriam's Gesang,' and that Bach themes are to be discovered if one is bent on reminiscence-hunting—*cf.* the melodic phrase that opens 'Der Doppelgänger' with the fugue subject of the C sharp minor in the 'Forty-eight.' His powers of anticipation should also be recorded. The opening of Tschaikowsky's 'Pathetic' Symphony is curiously forestalled by Schubert in his incomplete Symphony in E minor, written in August 1821, and discovered by Sir George Grove some fifty years later :



His harmonic methods were absolutely original. He never had the slightest compunction in proceeding in the directest way from one key to another that had no relationship to it whatever. Many modern composers would hesitate to risk effects in this direction that were penned with the utmost ingenuousness and irresistible power by Schubert. The song 'So lasst mich scheinen,' composed in 1821, embodies two excellent examples :

'So lasst mich scheinen' (from Goethe's 'Wilhelm Meister,' composed 1821).





Another naive and refreshing modulation might also be quoted as typical :

'Auf dem Flusse' ('Winterreise,' 1827).

Der du so lustig rauschest, du heller, wilder Fluss, wie still bist du ge-

worden, giebst kein-en Scheide - gruss ! mit

etc.

Such a progression as occurs in the 'Nacht und Träume' is extraordinarily modern, and scarcely to be paralleled in compositions of the period :

Lust Rufen, wenn-der Tag-erwacht, Keh-re wieder, holde

Similar unconventional modulations could be duplicated again and again, but the temptation to further illustration must necessarily be avoided. The same



independence from current musical thought is to be found in Schubert's instrumental work, which has also to be credited with a copiousness that rather detracts from complete interest. In some of the early songs, 'Hagars Klage' and 'Die Erwartung,' for instance, Schubert was so prolific of ideas that he could scarcely control his pen, and a cursory examination would make it easy to realise why



SCHUBERT'S TOMB AT VIENNA.

Beethoven found them 'as long as ten!' They were formless to a degree, principally consisting of a string of small movements. When his work was subject to formal design and conventional recapitulation—sonata, quartet, or symphony—his themes were of such length, and their development so expanded, that they run beyond the average appreciation. The last movement of the colossal C major Symphony contains over a thousand bars, but who would cut one of them? To sum up Schubert's work, its features are unusual nervous energy, superabundant vitality, a strong sense of the poetical and dramatic, a powerful appealing tenderness, and an instinct that touched on all the mysteries of life capable of expression through

the medium of an intimate art. As Beethoven was the artist of the soul, so was Schubert the artist of the heart. To Beethoven music was a chaste and severe mistress: to Schubert she was a tender and adored sweetheart. Look into the workshop of each: the one laboured and strove to bring his art up to the ideal of his soul, and the other sang as the birds sing, spontaneously and melodiously, with no ideal save that implanted by Nature herself.

GEO. H. CLUTSAM.







# PEACE.

(DU BIST DIE RUH.)

German words by F. RÜCKERT.  
English Version by N. CARLTON HILL.

Andante.

PIANO.

*pp*

Thou art re - pose and  
Du bist die Ruh, der

gen - tle peace;  
Frie - de mild,

My mor - tal woes thou bid - dest  
die Sehn - sucht du und was sie

cease;  
stillt;

I of - fer thee thro' joy and pain  
ich wei - he dir voll Lust und Schmerz,



In and o'er me e - ver to reign, e - ver to  
zur Woh - nung hier mein Aug' und Herz, mein Aug' und

reign.  
Herz

En - ter my life and close the door On all the  
Kehr' ein bei mir und schlies - se du still hin - ter

strife we both ab - hor; Pain will be quell'd  
dir die Pfor - ten zu, treib' an - dern Schmerz

then in my breast Thine im - age held wor - shipped and  
 aus die - ser Brust, voll sei das Herz von dei - ner

blest, wor - shipped and blest.  
 Lust, von dei - ner Lust.

God's gates un -  
 Dies Au - gen -

- bar, the dawn's in sight, O thou my star,  
 - zelt von dei - nem Glanz al - lein er - hellt,



*pp*

Flood me\_ with\_ light!\_ Flood me\_ with\_ light!\_  
 o\_ füll\_ es\_ ganz, o\_ füll\_ es\_ ganz

*pp*

God's gates un - bar, the dawn's in sight, O  
 Dies Au - gen - zelt von dei - nem Glanz al -

*f* *pp*

thou my star, Flood me\_ with\_ light,  
 - lein er - hellt, o\_ füll\_ es\_ ganz,

*f* *pp*

Flood me\_ with\_ light!\_  
 o\_ füll\_ es\_ ganz!



# ROMANCE.

## FROM THE DRAMA: ROSAMUND.

(H. von CHEZY.)

English Version by PAUL ENGLAND.

*Andante con moto.*

VOICE.

PIANO.

The  
Der

moon rides high o'er wood and steep, At last the hour — is —  
Voll - mond strahlt auf Ber - ges - höh'n, wie hab' ich dich — ver -

*pp*

near! — And sweet the tryst I soon shall keep With thee, my\_ sweet-est\_

misst, — du süs - ses Herz, es ist so schön, wenn treu\_ die\_ Treu - e\_

*pp*

dear! — And sweet the tryst I soon shall keep With thee, — my

küsst, — du süs - ses Herz, es ist so\_ schön, wenn treu — — die

*pp* *fp*

sweet - est\_ dear!

Treu - e\_ küsst.

*pp* *pp>*

In vain the world is warm and bright, Its\_ charms for me\_ are

Was frommt des May - en hol - de\_ Zier? Du\_ warst mein Früh - lings-

*pp*



o'er; ——— Thy lov - ing smile that was my light Can  
 - Strahl. ——— Licht mei - ner Nacht, o läch - le mir — im

on - ly — death re - store. Thy lov - ing smile that was my — light Can  
 To - de — noch ein - mal! Licht mei - ner Nacht, o läch - le — mir im —

on - ly death re - store.  
 To - de noch ein - mal!

Up - on the bier the moon - beam shone, She  
 Sie trat hin - ein beim Voll - mondschein sie



looked to heav'n and sighed:— "Come death and take me to mine own!" And  
 blick - te him - mel - wärts — „Im Le - ben fern, im To - de dein,“ und

on — his breast she — died. "Come death and take me  
 sanft — brach Herz — an — Herz; „im Le - ben fern, im

*pp*

to mine own!" And on — his breast she died.  
 To - de — dein“ und sanft — brach Herz an Herz!

*fp* *pp*

# SERENADE.

## (STÄNDCHEN.)

German words by RELLSTAB.

English version by N. CARLTON HILL.

**VOICE.** *Moderato.*

Gent-ly plead-ing,  
Lei - se fle - hen

**PIANO.** *pp*

dear-est la - dy, rise my songs of love,  
mei - ne Lie - der durch die Nacht zu dir,

Join, oh join me in the sha - dy moon - lit wil - low grove.  
in den stil - len Hain her - nie - der, Lieb - chen, komm zu mir.



Where the branch - es soft - ly sway - ing  
 Flü - sternd schlan - ke Wip - fel rau - schen

break the moon - light clear,  
 in - des Mon - des Licht,  
 break the moon - light clear,  
 in - des Mon - des Licht,

*pp*

Where no en - vious eyes be - tray - ing need a-wake thy fear,  
 des Ver - rä - thers feind - lich Lau - schen fürch - te, Hol - de, nicht,

*f*

need a-wake thy fear.  
 fürch - te, Hol - de, nicht.

*mf*



*pp*

Night-in-gales with voic - es ten - der Hark! are call - ing thee.  
 Hörst die Nach - ti - gal - len schla - gen? ach! sie fle - hen dich,

Let\_ the mourn - ful tale . they rend - er  
 mit\_ der Tö - ne siis - sen Kla - gen

plead my cause for me.  
 fle - - hen sie\_ für mich.

Well they know that mor - tal an - guish, un - re-quit - ed love,  
 Sie ver-steh'n des Bu - sens Seh - nen, ken - nen Lie - bes - schmerz,

*pp*

un - re-quit - ed love, And their notes that swell and lan - guish  
 ken - nen Lie - bes - schmerz, rüh - ren mit den Sil - ber - tö - nen

ten - der hearts should move, ten - der hearts should move.  
 je - des wei - che Herz, je - des wei - che Herz.

*f*

Let that i - cy heart then soft - en, pas - sion stand con-fess'd;  
 Lass auch dir die Brust be - we - gen, Lieb - chen, hö - re mich,

*cresc.*



Here where I have wait - ed of - ten,  
 be - bend harr'ich dir ent-ge - gen,

Come and make me blest!  
 komm, be-glü - cke mich!

Come and make me blest!  
 komm, be-glü - cke mich,

and make me blest!  
 be - glü - - cke mich.

decres. pp

dim.



# DEATH AND THE MAIDEN.

(DER TOD UND DAS MÄDCHEN.)

German words by CLAUDIUS.

English version by PAUL ENGLAND.

Moderato.

PIANO.

*pp*

The Maiden.

Poco più moto.

No near - er!  
Vor - ü - ber;

Come no near - er,  
ach, vor - ü - ber;

Thou phan - tom lean and  
geh' wil - der Kno - chen-

grey!  
-mann!

I still  
Ich bin

am young!  
noch jung,

Have pit - y, And  
geh' lie - ber! und

take me not a - way! And take me not a - way!  
rüh - re mich nicht an, und rüh - re mich nicht an.

*pp dim.*

Death.

First system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment consists of two staves in bass clef. The lyrics are written below the vocal line.

I am not come, thou fair and ten-der maid, To bear thee  
 Gieb dei - ne Hand, du schön und zart Ge - bild! bin Freund, und

*pp*

Second system of the musical score. The vocal line continues with a melisma on the word 'row'. The piano accompaniment continues with chords.

hence to pain or — sor - - row. Rest in these arms! Be  
 kom - me nicht zu — stra - - fen. Sei gu - tes Muths! ich

Third system of the musical score. The vocal line continues with a melisma on the word 'men'. The piano accompaniment continues with chords.

not a - fraid! And slum - ber till a bright-er mor -  
 bin nicht wild, sollst sanft in mei - nen Ar - men schla -

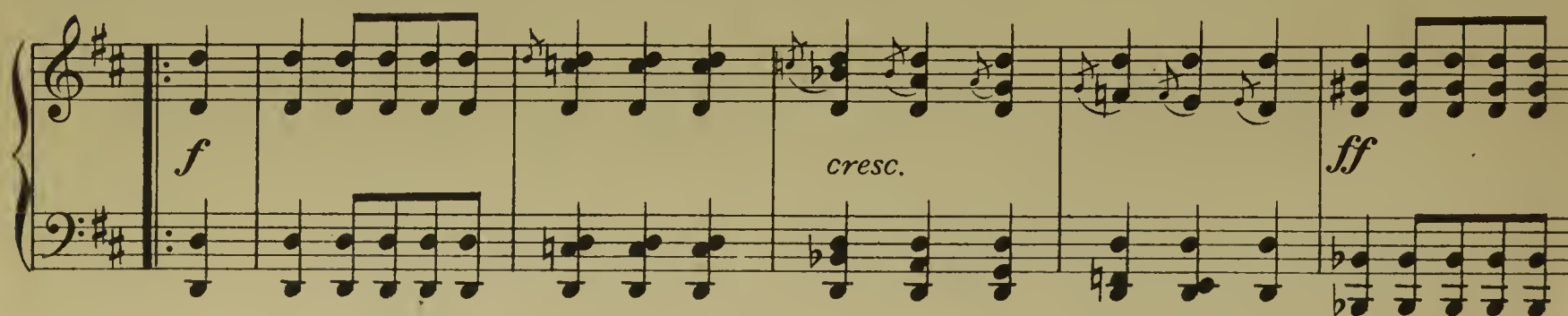
Fourth system of the musical score. The vocal line ends with a final note. The piano accompaniment continues with chords.

row.  
 fen!

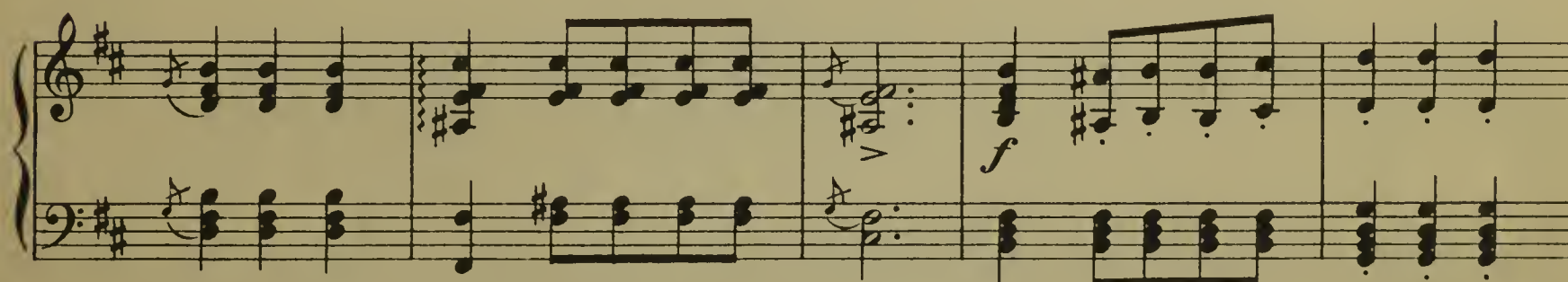
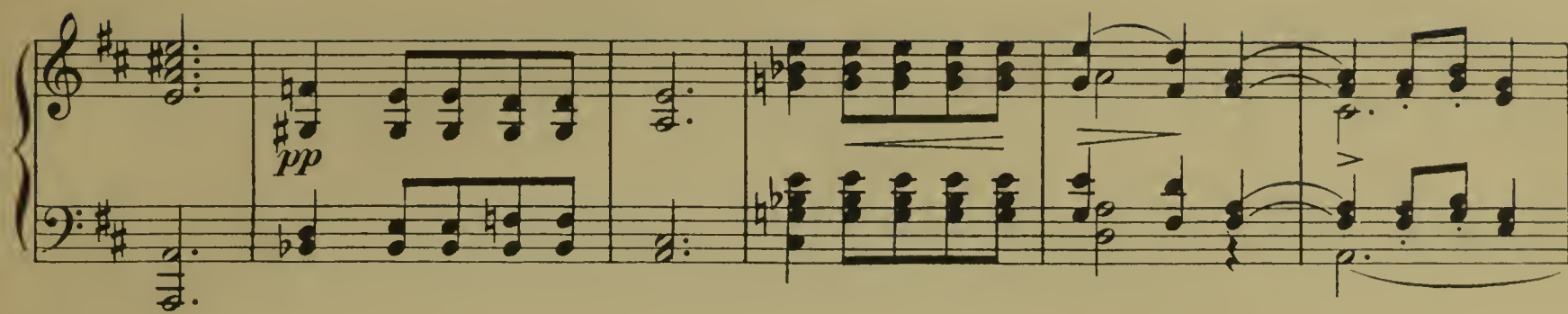
## MENUETTO.

from Sonata Op. 78.

Allegro moderato.





*Fine.*

## TRIO.

Molto legato.

*pp* *decresc.* *ppp*

*cresc.* *decresc.*

*pp* *ppp*

*dim.* *ppp*

1. 2.

M.D.C.

MOMENT MUSICAL.

Op. 94. N<sup>o</sup> 3.

**Allegro moderato.**

Allegro moderato.

The musical score is written for two staves, Treble and Bass, in 2/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro moderato.' The score consists of four measures. The Treble staff begins with a whole rest in the first two measures, followed by a half note G4 and a half note F#4 in the third measure, and a half note E4 and a half note D4 in the fourth measure. The Bass staff begins with a half note G2 and a half note F#2 in the first measure, a half note E2 and a half note D2 in the second measure, a half note C2 and a half note B1 in the third measure, and a half note A1 and a half note G1 in the fourth measure. The dynamic marking *p* is placed above the first measure of the Bass staff. The Treble staff has a fermata over the first two measures. The Bass staff has a fermata over the first two measures. The Treble staff has a fermata over the third and fourth measures. The Bass staff has a fermata over the third and fourth measures.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The piano part features a steady bass line with chords, while the voice part has a melody with some grace notes and a final flourish. The score is presented on a single page with a decorative border.

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of two systems. The first system has two measures, and the second system has two measures. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The voice part has a melody with some grace notes and a final note with a fermata.









## IMPROMPTU.

Op. 142, N<sup>o</sup> 2.

Allegretto.

*sempre legato*

PIANO.

*pp*

The first system of musical notation for the piano piece. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music begins with a piano (*pp*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a repeat sign.

The second system of musical notation. It continues the piece with similar chordal textures in the right hand and eighth-note accompaniment in the left hand. The system ends with a repeat sign.

The third system of musical notation. It introduces a forte (*f*) dynamic in the right hand, which plays chords. The left hand continues with eighth notes. The system ends with a repeat sign.

The fourth system of musical notation. It features a dynamic shift from forte (*fz*) to piano (*p*) and includes the instruction *poco rit.* (poco ritardando). The right hand plays chords, and the left hand plays eighth notes. The system concludes with a piano (*pp*) dynamic and a repeat sign.



First system of musical notation, featuring a treble and bass staff in a key signature of three flats (B-flat, E-flat, A-flat). The music consists of chords and single notes, with a repeat sign in the fifth measure.

Second system of musical notation, continuing the piece. It includes a repeat sign in the fifth measure and a key signature change to four flats (B-flat, E-flat, A-flat, D-flat) at the end of the system.

Third system of musical notation, marked **TRIO.** and *p*. It begins with a 3/4 time signature. The treble staff features triplets and slurs, while the bass staff has a steady accompaniment. A repeat sign is present in the first measure.

Fourth system of musical notation, continuing the Trio section. It features slurs and accents in the treble staff, and a steady accompaniment in the bass staff.

Fifth system of musical notation, concluding the Trio section. It includes the instruction *decresc.* and *pp*. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment. The system ends with a repeat sign.

First system of musical notation. Treble and bass staves. Treble staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a series of eighth-note runs with accents. Bass staff begins with a key signature of three flats and a common time signature, featuring a series of eighth-note runs with accents. Dynamics include *f* (forte) and *p.* (piano).

Second system of musical notation. Treble and bass staves. Treble staff continues the eighth-note runs. Bass staff continues the eighth-note runs. Dynamics include *p.* (piano) and *cresc.* (crescendo).

Third system of musical notation. Treble and bass staves. Treble staff continues the eighth-note runs. Bass staff continues the eighth-note runs. Dynamics include *ff* (fortissimo) and *fz* (forzando).

Fourth system of musical notation. Treble and bass staves. Treble staff continues the eighth-note runs. Bass staff continues the eighth-note runs. Dynamics include *fz* (forzando).

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a key signature change to three flats (B-flat, E-flat, A-flat) and a common time signature. It features a series of eighth-note runs with accents. Bass staff begins with a key signature of three flats and a common time signature, featuring a series of eighth-note runs with accents. Dynamics include *p* (piano) and *decresc.* (decrescendo).

Sixth system of musical notation. Treble and bass staves. Treble staff continues the eighth-note runs. Bass staff continues the eighth-note runs. Dynamics include *p* (piano).



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, featuring accents and slurs. The bass staff provides a harmonic accompaniment with dotted half notes and slurs.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes the instruction *decresc.* and *pp* (pianissimo). The system concludes with repeat signs.

Third system of musical notation. The treble staff continues the melodic line. The bass staff includes the instruction *decresc.* and features a key signature change to three flats (B-flat, E-flat, A-flat) in the final measure.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a complex accompaniment with triplets and slurs.

Fifth system of musical notation. The treble staff includes the instruction *sempre legato* and *pp*. The bass staff continues the accompaniment with slurs and ties.

Sixth system of musical notation. The treble staff features a melodic line with slurs and ties. The bass staff continues the accompaniment with slurs and ties.





First system of musical notation, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The music begins with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section. The notation includes various chords and melodic lines with accents.



Second system of musical notation, continuing the piece. It features a treble and bass staff. The dynamics include fortissimo (*fz*), piano (*p*), and pianissimo (*pp*). The notation includes various chords and melodic lines with accents.



Third system of musical notation, continuing the piece. It features a treble and bass staff. The dynamics include pianissimo (*pp*). The notation includes various chords and melodic lines with accents.



Fourth system of musical notation, continuing the piece. It features a treble and bass staff. The notation includes various chords and melodic lines with accents.



Fifth system of musical notation, concluding the piece. It features a treble and bass staff. The dynamics include crescendo (*cresc.*), ritardando (*ritard.*), and piano (*p*). The notation includes various chords and melodic lines with accents.

# BALLET MUSIC

## FROM ROSAMUND.

Transcribed by G. VAN DEN DYCK.

Andantino.

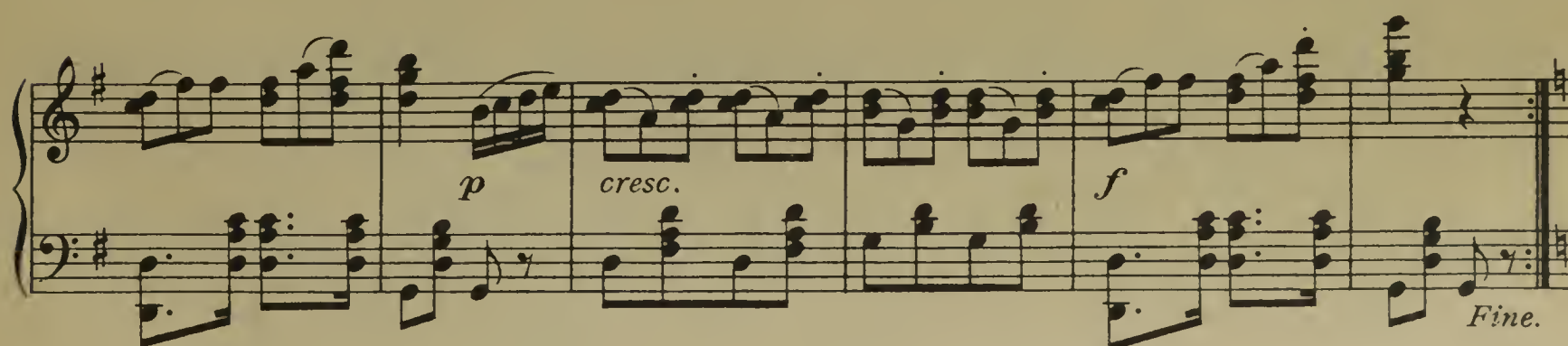
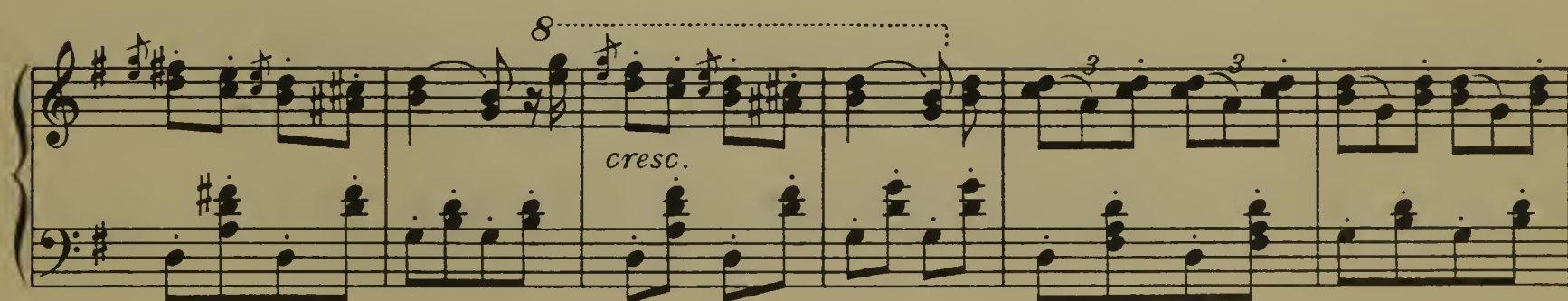
PIANO.

The musical score is written for piano and is in 2/4 time, key of D major. It is marked "Andantino." and "PIANO." The score consists of four systems of music. The first system includes a treble and bass staff with a piano (p) dynamic marking. The subsequent systems continue the melodic and harmonic development, featuring various musical notations such as slurs, accents, and dynamic markings like p and f. The piece concludes with a final cadence in the fourth system.













First system of musical notation. The treble staff features a melodic line with triplets and accents. The bass staff provides harmonic support with chords and triplets. Dynamics include *fz* (forzando), *ff* (fortissimo), and *p* (piano).

Second system of musical notation. The treble staff continues the melodic development with triplets and accents. The bass staff features a more active line with triplets. Dynamics include *ff*, *fz*, and *p*. A *Red.* (Reduction) marking is present at the end of the system.

Third system of musical notation. The treble staff has a melodic line with a *#* sign. The bass staff features a more active line with a *#* sign. Dynamics include *p* and *pp* (pianissimo).

Fourth system of musical notation. The treble staff has a melodic line with a *#* sign. The bass staff features a more active line with a *#* sign. Dynamics include *pp*.

Fifth system of musical notation. The treble staff has a melodic line with a *#* sign. The bass staff features a more active line with a *#* sign. Dynamics include *pp*.

*Dal Segno al fine.*













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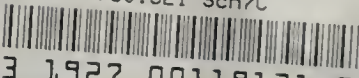
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